PAPER POPE IN CAINE'S PLAY.

"THE ETERNAL CITY" IS A VERY CURIOUS PRODUCTION.

There's a Telephone in One Scene-And Caine Is Raised-It Isn't Melodrama It's a Turgid, Bombastie Mixture Enduring for Three Weary Hours.

When Pope Pius X, came down to the footlights of ...e Victoria Theatre last night in Hall Caine's "The Eternal City" and solemnly remarked: "This my son was dead and is alive again; he was lost and is found," the large audience felt duly relieved. Unless absolutely lacking in humor, no member of the Roman Catholic faith will take umbrage at the unreal doings of this paper Pope. Indeed, Orangemen of the good old-fashioned 12th-of-July brand will be more apt to decry than admire Mr. Caine's extraordinary oils podrids. His attitude is distinctly sympathetic to "Mother Church"-a phrase much affected by the Manxman-and the entire Papal episodes are unintentionally comical. Upon the question of their taste it is not necessary

to dilate at this time. A Pope with a long-lost son and a taste for subterranean passageways is unquestionably a curious person. Thus Mr. Caine's chief claim to originality and desire to raise a profitable issue fell to earth with a huge hollow clatter. But why expand the nostril of disdain when the thrills advance in battalions?

It is doubtful, however, if anything quite so remarkable as "The Eternal City" has ever been seen east of the sun and west of the moon. To call it melodrama would be to elevate it to the dignity of art; besides doing that very antique and honorable form an injustice. The novel upon which it is based abounds in situations that recall the wicked "shilling shockers" of ingenuous But the turgid, bombastic mixture which rolls over the stage for three hoursiew shall one describe it without breaking a commandment?

The tale is told a half-dozen times by the various characters; the past dug up, the future peered into. During five acts and tableaux, in which the thirty-six dramatic situations are unmasked, we are conducted, no, buffeted-through a labyrinth that is like the nightmare of one who has been reading Mrs. Radeliffe's "Castle of Otranto." A bold, designing Minister of State with a audience. tender ward she is his mistress in the English version, but Allenized for Americaa revolutionist who is absolut to daft, and a mob of ecclesiastics, diplonets, nobles, soldiery, spies, servants, faithful and uninto a melodramatic stew that contains. ill-digested, a dozen climaxes copied -perhaps unconsciously-from a dozen sources.

Now imitation is no crime; yet Sardou would hardly consider Mr. Caine's as the sincerest flattery. Baron Bonelli, the wicked Minister of State, is a diluted portrait of Baron Scarpia in "La Tosca." Formidable as to girth and voice, he is a genuine theatric lath, not a human being. He does not terrify with his cruel pronouncements, and his death-ah, the potency of Sardou's suggestion!-is net tragic. Like the plot of the play, it is a struggle in the dark.

Viola Allen is to be condoled. As Donna Roma Volonna she does a number of peculiar things. Not even a Duse could separate the clashing motives of this character. Abandoned when a child she refuses -in the expurgated edition-to become volition. A beauty, a wit, a diplomat in petticoats, an artist in clay—George Mere iith did not dower his Diana of the Crossicals with such rich gifts. And withal she fails to convince us that she is human, has heart, brains, lungs and breaths with them.

Mr. Caine attempts to depict her as an ardent, truth-loving creature, arch, impetuous, stored with magnetism. She has none of these qualities. And Miss Allen does not attenuate the monotony of the role. She goes through the five acts. abandoned when she reaches the age of

none of these qualities. And Miss Allen does not attenuate the monotony of the rôle. She goes through the five acts making her contraito moan and never for a moment in repose. Possibly if Roma stood still an instant she would have come apart, constructed as she is of wires, creaking pulleys plaster and gorgeous gowns. It will be admitted by mere males that Miss Allen garbs the heroine most picturesquely, and it may be doubted if Rome, the Eternal City, contains another such a dressmaker as contains another such a dressmaker as Miss Allen's. This actress is always a favorite and received many recalls.

The supposed sympathetic character is Panid Rossi, a Roman Deputy, a socialistic agitator, the insulter of Roma Volonna in a set public speech; the humble lover of Roma the moment she exerts her fascinations upon him. Of course he knew her under another name in childhood; of course under another name in childhood; of cours she knows this, but does not admit it; and of course the audience realizes the situation almost before it is broached. This is indeed the art that conceals art; not only conceals it, but assists at its fungeri

the art that conceals art; not only conceals it, but assists at its funeral.

Mr. Edward Morgan, who is always a manly actor, John Storm-ed his way through the part. He is so put upon by the wiles of Baron Bonelli and the whimsies

through the part. He is so put upon by the wiles of Baron Bonelli and the whimsies of Roma that he becomes distraught. Is it any wonder? To discover that the woman he loves has betraved him shakes his faith and his reason. In Act IV., in a clever crescendo, Mr. Morgan, after killing the Prime Minister, hurls himself into hysterical madness. Last night the scene was contagious, for the public also went mad. It is regrettable that the situation is such a horrific paraphrase of "Tosca."

Mr. Frederic de Belleville played Baron Bonelli, the character originated by Mr. Beerbohm Tree at His Majesty's, London. It is not an exacting part, and this experienced and finished actor made his points with ease. To the rôle of Pope Pius X.—Mr. Caine, be it understood, places the action of the tragedy in the future!—that admirable artist, Mr. E. M. Holland, lent a cardboard consistency. He enacted its improbable happenings with inevitable tact and comported himself with true churchly dignity. His first appearance seated in the Papal chair, a replica of a certain painting, was greeted warmly.

But to Mr. W. E. Bonney must be awarded the laurels of popularity. As an utterly impossible, though lovable, marble-pointer and revolutionist he won his audience with his brawny sincerity and unfenced virility.

impossible, though lovable, marble-pointer and revolutionist he won his audience with his brawny sincerity and unfenced virility. His scene in the Castello St. Angelo was strong, though his lines are crudely melodramatic. It is just here that the dramatist exhibits his wit and delicacy. Bruno, bereft of wife and child, deceived by friend and master—an altogether unprepared situation oh, the credulty of these simple, kindly stage souls!—stabs himself and the gallery roars approval. And that foredoomed child—who could not predict its fate when first it prattled so artlessly? Mr. Henry Harmon must be credited with a satisfactory performance of a police spy; and there is a thin servant, Felice, with spindle shanks and a sinister smile who sends shivers down the spines of the impressionable when he announces Dunna

spindle shanks and a sinister smile who sends shivers down the spines of the impressionable when he announces Dunna Runma! That excellent veteran actor, Mr. Leslie Allen, is thrown away in two feeble parts. There is, too, a very dramatic telephone in the cast.

As the story quite disengages one's attention we are at ease in viewing "The Eternal City" as a production. Therein the management has gone to great pains and expense. The Loggia in the first act—what an expository act!—is satisfactory, as are the pantomimic and audible expressions of a street tumult. There is the sonorous clangor of bells, cannons boom, organs sound, Mr. Morgan makes a speech "off stage" and with noise in abundance the act-end was as noisily applauded. David Rossi's apartment in the second scene is not calculated to awaken enthusiasm. On the walls hang portraits of Mazzini, Garlbaldi, Washington and Lincoln; through out the play Mr. Caine tries to set forth the varying political views of these four patriots and with consequent confusion.

Donna Roma's studio is very pretty and most solidly set. But that modelling scene Donna Roma's studio is very pretty and most solidly set. But that modelling scene

seems superfluous. Mies Allen has not been properly "coached" in the handling of her tools, spatulas, and in the posing of her model. Besides the bust she works upon does not look like Mr. Morgan; it really bears, in profile, a suspicious reremblance to—Raymond Hitcheock.

The garden of the Vatican and the Loggia of St. Angelo, both painted by Homer Emmens, are the most effective sets. Costuming is conventional, while the original incidental music by Pietro Mascagni is in his best "Cavalleria Rusticana" manner. Every one talked during its performance. Through the crevices of polite gabble one caught gleams of highly colored, spirited withal mediocre music; music mildly indicative of Rome's gayety and frivolity; of her carnival joyousness in marked contrast to the gloom of the story.

The last entracte depicts daybreak; we hear Rome's many-tongued bells vibrating. Mr. Robinson Newbold delivered a tenor serenade, supposedly sung by a Tiber boatman, with the curtain down in true

Mr. Robinson Newbold delivered a tenor serenade, supposedly sung by a Tiber boatman, with the curtain down in true "Cavalleria Rusticana" fashion. Evidently the Italian composer did not bother himself to contrive any new melodic or harmonic patterns for this play.

One delightful speech in a wilderness of ineptitudes must be secorded. Roma in Act I. calls attention to the Sistine chapel choir which accompanies the Papal procession. But bass voices predominate! What has altered the airy soprancs of this famous choir? For the rest there are many chorales and noise—an eternal Pabel.

chorales and noise—on eternal Babel.

That "The Eternal City" will enjoy an enormous popularity is not to be doubted.

the temper of last night's gathering was unmistakable. The play is exciting, is panoramic, is not too subtle. And yet some found D'Annunzio's veristic pictures of Italian life morbid and untruthful!

After Act IV, the audience literally raised Caine, who appeared and made a modest speech of thanks. He looked at first as if Macetro Hammerstein awaited without to conduct him to the electric chair. But New York is not London, and the Manx playwright was heartily applauded

THE CRISIS' AT WALLACK'S.

James K. Hackett Well Received and Tells of Theatres in Prospect for Stars. When three acts of "The Crisis" had been

played at Wallack's Theatre last evening. James K. Hackett was called before the curtain repeatedly until he yielded to the cries for a speech. Mr. Hackett said that the reception which had been accorded the dramatic version of Winston Churchill's novel of war times was so enthusiastic that he must regard the play as a success. and that, with this in mind, he felt the time propitious for an announcement, which, he declared, he was sure would please his

"I am safe in saving now," said Mr. Hackett, "that within the year there will be in every important city of the country a theatre for the productions of the independent stars. Audiences have been very kind to them and to myself. They are appreciative of this kindness. I can only thank you in behalf of the author of the play, which has apparently been a success to-night, for the artists of the company and for my humble self."

Mr. Hackett's little speech was applauded suitably, and then the play took up its course to the final love scene between Stephen Brice (Mr. Hackett) and Virginia Carvel (Charlotte Walker). The book on which the play is based has little plot, but that little is preserved in the acting form, and it is sufficient excuse for four acts of a love story, shown in three well-painted. Hackett, "that within the year there will faithful, and conspirators are boiled down kind to them and to myself. They are

suitably, and then the play took up its course to the final love scene between Stephen Brice (Mr. Hackett) and Virginia Carrel (Charlotte Walker). The book on which the play is based has little plot, but that little is preserved in the acting form, and it is sufficient excuse for four acts of a love story, shown in three well-resirted.

and it is sufficient excuse for four acts of a love story, shown in three well-painted scenes, one of which, portraying the exterior of a Missouri gentleman's country home, is particularly effective.

Mr. Hackett is himself throughout the play. Miss Walker is charming as the belle. As Judge Whipple Joseph Brennan made a distinct success and Thomas A. Hall as Col. Carnel was a favorite. George Le Soir, as Eliphalet Hopper was well received.

personal greetings to the actors, the most enthusiasm was aroused by the mention of Abraham Lincoln, and all the passages which breathed a fervid patriotism were received warmly.

THE WEEK'S STAGE CHANGES. "Mary of Magdala" Opens To-morrow

-Many Popular Plays Leaving Town. Mrs. Fiske begins her annual engagement at the Manhattan to-morrow night in "Mary of Magdala." The drama has been on the road for a fortnight. An exceptionally fine performance is promised.

The stars and the plays leaving us this month are Mrs. Carter and "Du Barry" of the Belasco Theatre, Martin Harvey and his company from the Herald Square, Weedon Grossmith and "The Night of the Party" from the Princess and "The Two Schools," which has held the stage at the Madison Square. This last play will be succeeded by Mary Johnston's "Audrey." John Drew has ended his long stay at the Empire in "The Mummy and the Humming Bird," and has moved up to the Harlem

Opera House. The plays that remain with us indefi-The plays that remain with us indefinitely are: Mary Mannering and "The Stubbornness of Geraldine" at the Garrick, Virginia Harned and "Iris" at the Criterion, Ethel Barrymore in "Carrots" and "A country Mouse" at the Savoy, Mrs. Le Moyne and "Among Those Present" at the Garden, "The Sliver Slipper" at the Broadway, "A Chinese Honeymoon" at the Casine, "The Ninety and Nine" at the Academy of Music, Chauncey Cloctt and 'Old Limerick Town" at the Fourteenth Street, Mabelle Gliman and "The Mocking Bird" at the Bijou, William Glilette and "Sherlock Holmes" at the Knickerbocker and "Tommy Kot" at Mrs. Osborn's Playhouse.

The weekly change of bill at the American is "East Lynne." The Murray Hill has "The New Morgalen." the Grand Open and Mrs. Jim Concluded that "Wang" was the companion of her husband in The Disings of Mrs. Dooley, the Star, "Not Gulity: the Third Avenue, "The Gamekeeper," and the Circle Theatre, "Aristocray," A Farmer's Daughter at the 128th Street and "A Texas Steer" at the 128th Street and "A Texas Steer" at the 128th Street Theatre, "Bostock's animals remain for two weeks longer at the St. Nicholas Rink and De Kolla, the magician, is still at the Eden Musée. There is plenty of good vaudeville and the Proctor Stock songer at the St. Nicholas Rink and De Kolla, the magician, is still at the Eden Musée. There is plenty of good vaudeville and the Trout Pastor's at the 128th Street Theatre, "The Arithur Hornblow, editor, announces a big Christmas number, double the usual size and with a long is play was kindly and, at times, enthusiastically received by an audence would not coclumity Miss Davis and Mrs. Faversham had responded to the secultary seal the house, at the full of the secultary seal the latter are Clara Morris, Mrs. Fiske, Pavil. Pa nitely are: Mary Mannering and "The Stubbornness of Geraldine" at the Garrick,

and there will be two pictorial supplements executed in tints in the body of the magazine, besides nearly a hundred half-tone pictures of scenes from plays and portraits of

Grossmith After an Alleged Plagiarist.

Weedon Grossmith, the English actor said last night that he had instructed his London attorney to see and report on "The Admirable Crichton" which is being produced at the Duke of York's Theatre. Mr. Grossmith added that he understood that the London play was a "direct steal" from his play, "The Night of the Party."

CRITICISED THEIR STOCKINGS.

HOW THE REV. JAMES C. HUME CAME TO LOSE HIS PASTORATE.

An Irrepressible Conflict Between Him and the Women of the Bushwick Reformed Church on the Subject of

The Rev. James C. Hume of the Old Bushwick Reformed Church in Williamsburg has resigned. All spirtitual relations between the pastor and the flock have been severed, but there is still a little business entanglement, a matter of \$300 of back salary due Mr. Hume.

It was \$600, but the Rev. Mr. Hume hought it good business to throw off 50 per cent. and agree to take \$300, with the understanding that it should be paid within vear in four installments The Rev. Mr. Hume and his congregation

couldn't get together on the subject of hosiery. He couldn't abide anything but solid colors woven plain, and thought that a lady's ankle was no place to display her monogram. And he wasn't afraid to say ust what he thought about it. Mr. Hume began his series of hosiery talks

on one hot day last summer when he arrived unexpectedly at a meeting of the ladies' sewing circle. Everybody was having a ovely time when the paster came in. The members were seated in a circle and each one had her left foot thrown over her right knee or her right foot thrown over her

"Will you offer prayer, Mr. Hume?" asked

basket.

"I will not pray," replied the pastor.

"This is not the atmosphere for prayer.
I would say, rather, that the ladies of this
circle should set an example for modesty. circle should set an example for modesty. They come here to sew for the naked. They should come clothed themselves. To be perfectly frank, ladies, I am speaking of openwork and immodestly striped stockings."
Seventeen feet slipped off from seventeen knees and there were seventeen sharp

taps on the church parlor floor.

"It would be far better," resumed the pastor, unmindful of the interruption "for the ladies of this church and of this clime to wear the good old-fashi med knit stockings and to send these modern abominations to the heathen." tions to the heathen.

Then the pastor went away.

The second hosiery talk was in Sunday chool. Mr. Hume told a lot of little girls in the presence of several young women eachers that he hoped when they grew up they would not wear openwork or

of Satan an hour or so later in the Sunday

signed and got others to resign. What she did for the Sunday school the ladies of the sawing circle did for the attendance The congregation dwindled so much that the pastor was asked to resign. He wouldn't do it until a day or two ago, when he got the promise of \$300 in four install-

MR. FAVERSHAM IN A NEW PLAY.

H. V. Esmond's "Imprudence." William Faversham came back to the Empire Theatre last night for his second New York season as a star. With him he brought a brand new play by H. V. Esmond, called "Imprudence," and two players not only new to New York but the American

One of these was Miss Fay Davis. The other was Julian l'Estrange. Miss Davis is a young American who developed a fondness for the stage when she was a schoolgirl up in Maine and went abroad to cultivate her talent. She made her début in London something like two years ago, and so high an appreciation did she win for her method and her art that when Arthur Wing Pinero was ready to produce "Iris" in London he chose Miss Davis from all the actresses in London to play the title rôle. Mr. Estrange has played the London theatres

for several years. Mr. Faversham opened his season at Scranton, Pa., a week ago last night and he and his company spent the rest of the week in rubbing off the rough edges on the provincial audiences. That may have accounted for the smoothness of last night's performance.

The play is a three-act comedy, the action The play is a three-act comedy, the action beginning, continuing and ending at Harlesdon Manor, the English country house of Mr. and Mrs. Jim Greaves. To be just accurate, the place is the property of Mrs. Jim (defireys Lewis), a lady who is explosive and corpulent, of rather uncertain age and a large fortune. In marrying young Jim Greaves, she got a husband to support and a boy to bring up.

After their marriage Mr. and Mrs. Jim give a house party, to which are bidden, among others, Lady Duncan (Hilda Spong), who had once been the mistress of Jim.

of the opening week of the grand opera season will begin on Thursday morning. Nov. 20, at the Metropolitan Opera House.

Men of Yates Dine. The Society of Little Yates, composed of men from Yates county, had its annual dinner at the Marlborough last night. John De Witt Warner presided. Edson S. Lott was elected presdent, Charles A. Collin, first vice-president; Charles M. Watkins, treasurer and Ralph H. Sheppard, secretary.

The sale of seats for the performances

NEWSPAPER FIGHT IN COURT. Three Milwaukee Newspapers Combine to

Injure the Business of Another. WASHINGTON, Nov. 17. - The validity of the law of Wisconsin against conspiracy to injure the trade or business of a citizen is involved in the appeal to the Supreme Court of Albert Huegin and Andrew J. Aikens from the decision of the Supreme Court of that State sustaining it, on which ounsel to-day asked that an early hearing

agers respectively of the Milwaukee Sentinel and the Evening Wisconsin. These two newspapers, together with the Milwaukee Daily News, entered into an agreement to prevent the Miluaukee Journal from increasing its rate for advertising matter. They refused to accept advertisement which had been inserted in the Journal unless those advertisements were also inserted in all the three other papers at the

The plaintiffs in error were business man

higher rate, but they would accept at the lower rate advertisements not inserted in the Journal Advertisers were notified of the arrangement, and many of them were induced to withdraw their patronage from he Journal.
This the Municipal Court of Milwaukee county held was conspiracy to unlawfully injure the trade and business of the Journal, and the three business managers were thirty days. They carried the ease to the Supreme Court of Wisconsin, contending that their actions were legal, done in legiti-mate trade competition, and that the statute mate trade competition, and that the statute under which they were convicted was unconstitutional because it deprived them of property without due process of law, deprived them of guaranteed liberty to make contracts not inimical to public health, welfare or morals, &c. That court sustained the lower court, and the defendants appealed to the Supreme Court of the United States.

C. U. RE-ELECTS CITY COMMITTEE With Little Change Primaries in 47 Assembly Districts.

In forty-seven of the fifty-six Assembly districts of New York and Kings last night the Citizens' Union held primaries for the organization of its district committees. In each district a chairman, a delegate to the City Committee and a secretary and treasurer were elected.

The City Committee which was chosen last night will conduct the municipal campaign next fall. The district chairmen are members of the City Committee without votes. Queens has three delegates and Richmond one delegate on the City Committee. Practically the full City Committee which ran the Low campaign was reelected last night without opposition. In the Nineteenth district Hammond Odell retired as chairman and George Haven Putnam.

as chairman and George Haven Putnam, the publisher, was elected in his place.

Officers of the Union said last night that after casting out deadwood the union now had 45,000 enrolled members. The lists were cleaned of a lot of names by means of a by-law passed last May which provided that only such persons would be regarded as members and eligible to vote at the primaries as had enrolled since the Low election or, being enrolled before that election, registered and voted in 1901.

A week from next Monday night the City Committee will meet at 34 Union Square for organization. R. Fulton Cutting undoubtedly will be reflected chairman if he is willing. The rest of the officers will probably be the same as last year.

In the Assembly districts where no election was held last night the enrollment has not been completed. Delegates will be chosen before the meeting for organization.

tion.

Secretary Fulton said last night that the large vote for Coler in New York did not mean that the Citizens' Union had lost its strength. Many who voted the Democratic ticket would, he thought, be found next year supporting the ticket of the Citizens' Union:

WOULD ABOLISH CORONERS. County Branch of the State Medical Asso clation to See What Can Be Done.

At a meeting of the New York State Medical Association of New York County last night in the New York Academy of Medicine it was voted to appoint a committee to investigate and report upon the advisa-bility of abolishing the Board of Coroners in this city. The committee is to confer with the Committee on Logislation of the New York State Association and other New York State Association and other committees representing medical societies so that the general opinion of the medical profession may be reached.

The medical associations have interested themselves in the abolition of the office of Coroner for several years. The office is now no longer a Constitutional one and can be abolished by the Legislature.

The doctors favor the splitting up of the Coroner's power between the Health Board, in so far as it relates to pathological matters, and to the magistrates in other affairs.

PUBLICATIONS.

ADELE RITCHIE SUES THE ROAD

SAYS NEW HAVEN CONDUCTOR WAS RUDE ABOUT HER TICKET.

Actress Is a Commuter From Mamaroneck but He Wouldn't Belleve It of Her and Threatened. She Says, to Put Her Off the Train-\$5,000, Please, Says She.

By consent of Justice Fitzgerald of the Supreme Court, an action for \$5,000 damages, begun in that court by Adele Ritchie, the actress, against the New Haven Railroad, was transferred yesterday to the United States Circuit Court.

According to the complaint, the actress who is a commuter living in Mamaroneck. bought on Aug. 4 last a commuter's monthly ticket between the suburb and New York. On Sept. 1, she says, she boarded the train leaving Mamaroneck at 5:02 P. M. for New York, where she was to appear in the evenng at the Casino. She offered her ticket to the conductor, as usual, but the conductor not only declined to accept it, but "abused, violently pushed and shoved her about, forcibly took her ticket from her" and otherwise treated her with violence and brutality. Miss Ritch's says that all this experience

so upset her that she was unable to appear at the performance of 'A Chinese Honeymoon" that evening and that she suffered great pain and nervousness in consequence. According to William Klein, who is the actress's attorney, the railway agent when he sold Miss Ritchie her commutation book wrote thereon after the printed M, which is intended to be completed into which is intended to be completed into Mr., Mrs. or Miss, according to the purchaser, simply A. Ritchie, The ticket was accepted without question until Sept. 1. On that day Miss Ritchie was bound for the city in company with Nella Webb, also a commuter. When the conductor came to the young when according to the to the young women, according to the attorney, he seize i the ticket Miss Ritchi-held out for him to see and at the same time yelled in a loud and rude voice:

time yelled in a loud and rude voice:

"That doesn't go here, see!"

Miss Ritchle, it is said, in righteous indignation, demanded that the ticket be returned to her, but not only was the conductor firm in his refusal to keep it, but, so it is asserted, he threatened to put the young woman off the train.

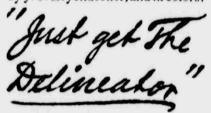
"I wish you would, I wish you would. I defy you, sir!" Miss Ritchie is reported to have said. And gathering her skirts into her hand, she made ready to be formally ejected at the next station. At this juncture Miss Wells came to the rescue.

"Don't be foolish, Del'; use my ticket!" Miss Ritchie at first refused to compromise, says her attorney, but finally consen'ed to continue her journey on her friend's ticket, the conductor, it is declared, consenting and tearing a leaf from Miss Webb's commutation book.

PUBLICATIONS.

Sir Edwin Arnold

contributes for the Christmas number of THE DELINEATOR a noble original poem, entitled "The Nativity." It is the masterpiece of his later life. The illustrations are by J.C. Leyendecker, and in colors.



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AMUSEMENTS.

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Opening Night, Monday, Nov. 24, at 8.
WERDI'S OPERA, OTELLO.
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Wednesday Evg., Nov. 26, at 8.—IL BARBIERE
DI SIVIGILIA. Mine. Sembrich, Messrs, Salignac,
Ed. de Reszke, Campanari, Gilbert. Conductor,
Mr. Mancineill.

Ed. de Reszke, Campanari, Gilbert, Conductor, Mr. Mancinelli, Thursday Evg., Nov. 27 (Thanksgiving Night), at 8.—Extra Perf. AIDA. Mmes. Emma Bames, Louise Homer; Messrs. De Marchi, Scotti, Ed. de Reszke, Journet, Conductor, Mr. Mancinelli, Friday Evg., Nov. 28, at 8.—LOHENGRIN, Mmes. Gadski, Schumann-Heink; Messrs, Anthes debut), Bispham, Muhimann, Ed. de Reske. Conductor, Mr. Hertz.
Saturday Aft., Nov. 29, at 2.—LA TRAVIATA, Mme. Sembrich: Messrs, De Marchi, Scotti, Conductor, Mr. Mancinelli,
Saturday Evg., Nov. 29, at 8.—First Saturday Night Performance at popular prices.—CARMEN, Mmes. Seygard, Fritzi Scheff, Messrs, Alvarez, Journet, Conductor, Mr. Fion.
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THE NIGHT OF THE PARTY. Matinees, Wed a Sat at 2:15. "A CHINESE HONEYMOON."

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Last two weeks - Extra Matinee Taank giving.
WILLIAM GILLETTE In "SHERLOCK
HOLMES."

Dec. 1, Seat Saie Wed., Nov. 26,
Mr. N. C. Goodwin and
MISS MAXINE ELLIOTT
in p'The Altar of Friendship."

RITERION THEATRE, Broadway & 44th St. XTRA MATINEE THANKSGIVING DAY. GARRICK THEATRE. 35th St. near B'way. Mats. Wednesday & Saturday & Thanksgiving Day. MARY Eys. 8:25. Mats. 2:15. THE STUBBORNNESS OF GERALDINE. By Clyde Fitch.

NEW SAVOY THEATRE, 84th St. & B'way. Mats. Wednesday & Saturday & Thanksgiving Day. ETHEL Evgs. at 820. Mats. at 210. BARRYMORE. A COUNTRY MOUSE.

GARDEN THEATRE, 27th St. 4 Madison Av. Evgs. 5.20. Mats. Wed., Sat. 4 Nov. 27. MRS. LE MOYNE - AMONG THOSE PRESENT Dec. 1—E, S. Willard in The Cardinal. MADISON SQ. THEATRE, 24th St. & B'way
LAST 5 NIGHTS. Last Mat. Saturday.
Evenings, 830. THE TWO SCHOOLS.
Mat. Sat.
BEGINNING MONDAY NOV. 24TH.
XTRA MATINEE THANKSGIVING DAY.
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Astor Gallery of Waldorf-Astoria. Entrance from either 33rd or 34th St. sides.
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HORSE SHOW. MADISON SQUARE GARDEN.

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The Seats in the two Upper Galleries are Not Reserved. WALL TO-NIGHT . ORATORIO SOCIETY

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